

American Art News



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NEW YORK, APRIL 15, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duven Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Powell Art Gallery, 983 Sixth Ave.—Paintings by William Coffin, A.N.A.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
The Louis XIV Galleries, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.
Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswells, Ltd.—Fine old masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Obach & Co.—Pictures, prints and etchings.

Compagnie Chinoise Tonying—Chinese antique works of art.

Galerie Renard—Paintings of the Barbizon and modern French schools.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

AUCTION SALES.

EUROPE.

AMSTERDAM—**Frederick Muller & Co.**—Modern pictures by Dutch and French artists forming the Collection De Kuyper of The Hague, May 30.



"BRITTANY WASHERWOMEN,"

By Thomas R. Congdon.

In Salon Société des Artistes Français, 1911.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker—Rare and early oak.

S. T. Smith & Son—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

ROMAN EXHIBIT OPENS TODAY.

Late advices from Rome are that the opening of the American pavilion has been postponed to April 15, in order to suit the convenience of King Victor Emanuel, who will attend.

MORGAN IN FLORENCE.

While Mr. J. Pierpont Morgan was in Florence he bought a XVI century statuette for \$1,200, and made several visits to the de Medici chapel, in which he was interested. He ordered a model in miniature of parts of the interior.

THE NEW ASSOCIATES.

At the April meeting of the Academy of Design on Wednesday evening, a jury of 60 members for next year's exhibitions was chosen, and the following were elected associates: Lewis Cohen and John Carlson, painters; John Flanagan and Solon Borglum, sculptors, and Howard C. Walker, architect.

INMAN FOR WASHINGTON.

Mr. Edward Wasserman, the well known Wall St. broker, has presented the original painting by Henry Inman of "Washington at the Battle of Princeton," which he recently purchased at the sale of the Ichenhauser collection, at the Fifth Ave. Art Galleries, to the Corcoran Gallery of Washington, in the name of his three children, Jesse A., René H., and Edward Wasserman, Jr.

The picture, as may be supposed, has rare historical interest, although, of course, it was painted from descriptions of the battle and many years after that occurrence, Henry Inman having lived as recently as 1802-1846.

HUNTINGTON BUYS LIBRARY.

Mr. George D. Smith, a book dealer in Wall St., has bought for Mr. Henry E. Huntington, of Pasadena, Cal., the famous library of the late Dwight Church of Brooklyn for the reported sum of \$1,250,000. There are between 3,500 and 4,000 volumes, embracing English books from the time of Caxton to the present period, while the Americana is said to be the finest in existence. In the latter are the original MSS. of Benjamin Franklin's autobiography, formerly owned by John Bigelow, and valued at \$35,000, and the first laws of the Colony of Massachusetts, for which that State offered Mr. Church \$25,000, which was refused. Mr. Huntington is a liberal patron of art, has made valuable bequests to the Hispanic-American Museum, the Numismatic Museum and the Geographical Society, and has many art treasures in his California home, among them a set of Boucher tapestries valued at \$1,000,000. The catalogue of the collection was prepared by experts at a cost of \$40,000. It is understood that a large part of the library not desired by Mr. Huntington will be placed on public sale.

Among the passengers arriving on the Kaiser Wilhelm II last Tuesday was Dr. Von Loga, professor of history and art in the Berlin University, who will devote his time here to the study of art in this country. He is especially interested to see El Greco's Mary Magdalene, in Chicago, and expresses the opinion that the best examples of Spanish art and etchings are to be found in America.

Leonard Ochtman's canvas "Winter Light," now at the Academy, has been purchased by a promoter of American Art for \$2,500, and presented to the Metropolitan Museum. Other sales at the Academy during the past week were Walter Palmer's "The Hillside," for \$1,500; E. L. Henry's "A Morning in June," \$500, and Louis D. Vaillant's "The Watchers."

Mr. T. J. Blakeslee, who secured the fine canvas attributed to Tintoretto at the recent sale of the Francis Lathrop collection at the Anderson Galleries, and which he has sold to Mrs. C. P. Huntington since the auction, has discovered through an old friend of Mr. Lathrop's, that he, as a dealer, originally sold the canvas to the artist some fifteen years ago.

EXHIBITIONS NOW ON

Woman's Art Club.

The Woman's Art Club celebrated the opening of its twenty-first annual exhibition by a luncheon at the Gainsborough Restaurant, April 8. Nearly one hundred and fifty women artists and their friends were present. Mrs. Harry Watrous presided in the absence of Mrs. Shirley Williamson, the president. The speakers were Mrs. E. M. Scott, Amanda Brewster Sewall, Charlotte Coman, Miss Florence Levy, Mrs. Jessica G. Finch and Mrs. Mowbray Clarke.

The exhibition now on at the Macbeth Galleries, 450 Fifth Ave., will continue until April 22. The McMillin prize of \$100 for the best work was awarded to Miss Susan Watkins for a well painted cleverly composed interior, "The Morning Room." The second McMillin prize of \$50 was given to Miss Zulma Steele for her landscape "November," and a prize of \$50 donated by Mrs. Watrous went to Miss Agnes Richmond for her "Eleanor," a well drawn figure subject, sunny in effect. Mrs. Emma Lambert Cooper's "Eighteenth Century Dye House," a well chosen subject, strong and individually presented, is one of the star pictures of the display. Miss Sophie M. Brannan, a young and promising painter, is represented by two examples. Charlotte B. Coman sends "Hills near Lake Champlain," a characteristically good work. Grace Fitz-Randolph's "St. Severigne" is well drawn and good in tone. Edith Penman is represented by three interesting examples, and Rhoda Holmes Nichols sends two well chosen subjects. Alethea Hill Platt's "The Simple Life" is a strong and characteristic interior, fine in color. Mrs. Shirley Williamson's "Incoming Tide" is nice in arrangement and ably rendered, and Alice Beach Winter sends "Annie," an interesting presentation of childhood.

Other works worthy of note are groups by Maria J. Streat and Elizabeth N. Watrous. Mabel R. Welch sends "Dreka," a low toned work, good in color. Mrs. A. L. Wyant, Hilda Belcher, Mary Green Blumenschein, Content Johnson, Susan Ketcham, Elizabeth R. Finley, Lydia Longacre, and Mrs. E. M. Scott are all well represented.

Works by Ernest Haskell.

An exhibition of etchings, silver points, lithographs, monotypes and original drawings, by Ernest Haskell, now open at the galleries of the Berlin Photographic Co., No. 305 Madison Ave., and which will continue through the month, will be the last of the season held there.

Mr. Haskell is a versatile worker in black and white, and it is difficult to determine, even after a careful study, in which medium of expression he is at his best. There is great charm in the lithographs, marked by simplicity of line, and of which the most striking are probably—of the portraits—those of Miss Maude Adams, Mme. Kalish, "Lucy" and "Pamela," and of the compositions "The Factories" and "Ruined Pier, Staten Island." There is a set of 12 so-called Paris etchings, most truthful and picturesque works, an unusual design for a book plate for Mr. Martin Birnbaum, and a delightful fancy work, "The Fur Stole." There are 12 monotypes, all good, 22 drawings in pencil and pen and ink, all marked by delicate fancy and of fine execution, a number of portrait drawings—the most notable those of Mrs. George Blumenthal and Mrs. T. J. O. Rhineland, and 9 deli-

cate and evanescent silver point portraits. These last are almost a novelty in New York, where Saintton's work is not well known.

Altogether a most unusual and attractive "one man" show.

Arthur Wesley Dow's Pictures.

The last regular exhibition of the season at the Montross Gallery, No. 550 Fifth Ave., and which will remain open through April 22, is that of 33 oils and nine prints from wood blocks in watercolors, by the Japanese method, by Arthur Wesley Dow, whose poetical and colorful brush has produced many works esteemed by art lovers, not only in Boston, where the artist was for many years connected with the Museum, but in New York as well.

Mr. Dow's display this year is, if possible, more beautiful in general effect of color, tone and sentiment than ever, while some of his individual examples are exceptionally attractive. The artist lives at Ipswich, Mass., and delights in the portrayal of the marshlands, dunes, quiet creeks and rivers of the neighboring north shore, and of the blue waters which lave it. His brush is essentially refined and poetic, and he loves best to depict the soft and pearly dawns and dusks of that enchanted land in summer. As a rule his landscapes are in a medium key and have great tonal charm. He is, however, a versatile painter and at times renders strongly the more colorful moods of nature in a high key. The "cloud" of the exhibition is the comparatively large, cool and fresh and sunny "Bright sky, with a breeze," clear and beautiful in color, with blue waters that Ziem could have painted.

There is a fine sky in the "Isle of To-morrow," delicious blues in "November Blue," and rare tonal quality in "A Gray Day." Mr. Dow obtains remarkable effects of distance in some of his landscapes, notably in "Lengthening Shadows" and "From Bayberry Hill." "Night on the Hilltop," in a low key, has a rich and colorful scheme and an alluring sense of mystery. The wood block prints are very Japanese—a little tenuous in color, but delicately refined and appealing.

Three Artists at Katz's.

A group of works by three able painters are shown at the Katz Galleries, 103 West 74 St., until April 22. They include Paul Cornoyer, Hobart Nichols and Miss M. Squire. Paul Cornoyer's selection of eight canvases represent him at his best, not only in four familiar street scene subjects in which he has excelled for some time, but in landscapes and moonlights, which he renders exceedingly well.

"Moonlight, Prince Edward's Island," is luminous in color and poetically presented. "Cafe Interior, Moret, France," is good in tone and arrangement. "Drinking Fountain, Madison Square," has good atmospheric qualities, and is tender in tone.

The nine works sent by Hobart Nichols are well chosen and in harmony with those of Mr. Cornoyer. "Winter Woods," a broadly painted landscape, possesses the subtle atmosphere of a cold day. "Late Afternoon" is rich in color and an individual presentation of the subject. "In the North Woods," with its good sunlight effect and charm of color, is one of the best examples from the brush of this artist. "Twilight" is an able interpretation and "March" shows all the qualities of that season.

At these galleries there is also a group of pastels, watercolors and colored etchings by Miss M. Squire. These are well drawn, virile and characteristic interpretations of picturesque localities and people of France and Germany. Her Parisian restaurant groups are strong and their arrangement harmonious in color and effect. "Cottage in the Black Forest" is a well chosen subject ably presented. "The Quay," which comprises several boats, is an interesting example, vital and showing truth of perception. This artist, who is also a teacher, is sure to be heard from in connection with important work later on.

Salmagundi Thumb Boxes.

The Annual Thumb Box exhibition is on at the Salmagundi Club to continue until April 22. As usual this is the club's most popular exhibition of the season. Some of the best artists are represented and many good examples are shown and marked at surprisingly low prices. Many have already been sold.

Among the men represented are Joel Nott Allen, E. Loyal Field, who is so modest as to ask only \$25 each for charming examples, Mathias Sandor, Hobart Nichols, with three attractive little canvases, G. Glenn Newell, Charles P. Gruppe, Gustave Wiegand, John Ward Dunsmore, Charles Warren Eaton, J. N. Marble, Carleton Wiggins, F. K. M. Rehn, Bruce Crane, Warren Davis (with four of his graceful and well drawn nudes), Frederick J. Mulhaupt, W. C. Fittler, J. Campbell Phillips, William J. Hays, Henry B. Snell, W. Granville Smith with six characteristic examples, sincere and broadly painted, Paul Cornoyer, and C. R. Bacon.

Four excellent small canvases, by Gardner Symons, Carle J. Blenner, Eliot Clark, G. L. Nelson, H. P. Hildebrandt, Guy C. Wiggins, E. Irving Couss, A. L. Kroll, David J. Gue, Colin Campbell Cooper, Charles Vezin, etc. The Vezin prize of \$100 was awarded to Granville Smith.

Many of these little canvases are spontaneous impressions, conscientiously painted, and often show the artists at their best.

"West That Has Passed."

Charles M. Russell, some of whose sculptures were shown in New York a number of years ago, and whose illustrations of the wild life of "The West that has passed" are well known to the public through reproductions in the magazines, is making his first combined exhibition of sculptures and paintings at the Folsom Galleries, No. 396 Fifth Ave., through May 1.

The artist has his home and studio at Great Falls, Montana, but is constantly journeying in search of material for his work with the brush and spatula. Like Remington and Schreyvogel, he is a painter of the almost past American Indian, the early settler, the crude conditions of the frontier far western towns and villages and in general of the past wild life and early civilization of the far west.

Mr. Russell is a sympathetic interpreter, as was Remington, of the scenes that he depicts, and one can see that he has lived the life which he portrays, with all its dramatic intensity, hardness, and privation, and again its amusing phases. He draws strongly and on the whole correctly, but his work, especially his painting, is distinctly illustrative in character. He shows 13 oils, 12 watercolors, and 6 bronzes, and seems to work with equal facility in either of the painting mediums. He paints in a lower key than Remington

or Schreyvogel, and his color is softer and more pleasing, but it must be remembered that the two latter artists painted more in the far south and southwest, and in the deserts, where the colors are fierce and strong, while Russell has confined himself more to the northern sections of the far west.

Of the oils, the most dramatic are, "The Smoke of A 45" and "Jerked Down," and there is intensity of feeling and fine expression in "The Medicine Man" and "Sun Worshipers." The watercolors "A Bronx to Breakfast" and "An Unexpected Guest" have strong, humorous quality.

Of Mr. Russell's bronzes, one of which, by the way, will represent him at the Rome Exposition, the most striking are "The Buffalo Hunt" and "The Scalp Dance." An excellent bust portrait of the artist by W. G. Krieghoff is shown with the exhibition.

DOWNTOWN ART EXHIBIT.

The loan exhibition at Richmond Hill House, 28 Macdougall St., closed last Wednesday. It was arranged to give the boys of the Settlement House art class a chance to study the works of representative artists. Among the exhibits were Charles H. Davis' "Golden Moonlight," Charles F. Ryder's "Willow," and "Chestnut Lane," and portraits by Charles W. Hawthorne. Other artists represented were Ben Foster, Frederick Waugh, William Glackens, and Mrs. Harry Payne Whitney.

ACADEMY DISCUSSES SITE.

At the annual dinner of the Academy of Design, held in the Vanderbilt Gallery of the Fine Arts Building Monday night last, a proposed site for a large exhibition gallery, to be built over the tracks of the New York Central Railroad, between Depew Place and Vanderbilt Avenue, and 45th and 46th Streets was discussed.

It will be remembered that the *American Art News* some weeks ago stated that this site had a good chance of being chosen, as one on which to erect permanent galleries for the Academy. There would be no annual rent to pay, and the right to the site would practically be in perpetuity. Mr. Howard Butler Russell stated that he thought a building costing \$3,000,000 would answer all needs of the new National Academy Association.

Herbert D. Adams offered a resolution to the effect that under no circumstances would the Academy accept any site from the city—this to disabuse the public mind of any idea that there was an attempt to take park space for an art building. After a long discussion the question was referred to the Academy council.

MERGER CAUSES DISCUSSION.

Advices from Rome are that the merger of the Art Academy and the School of Classical Studies is creating dissensions. Those opposed to the plan claim that art students would be under a disadvantage, and that art would be sacrificed to archaeology, and finally, there is grave doubt as to whether the funds subscribed for the purely artistic institution could be used for any other purpose, and if any subscriber objected, the plan could not be carried through.

Those friendly to the merger say that the interests of the artists will be taken care of and there is no cause for anxiety on that score; and that the Academy will gain in wealth and standing. It is understood that Mr. J. Pierpont Morgan has expressed himself in favor of the union, and intimates that if it were not carried out, he would lose interest in both institutions.

Exhibition Calendar for Artists

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|---|-------------|
| CARNEGIE INSTITUTE, Pittsburg, Pa. | |
| Fifteenth annual international exhibition of oils. | |
| Press View | Apr. 26 |
| Opening of exhibition | Apr. 27 |
| Closing of exhibition | June 30 |
| AMERICAN WATER COLOR SOCIETY, 215 West 57 St. | |
| Exhibits received | Apr. 14, 15 |
| Opening of exhibition | Apr. 27 |
| Closing of exhibition | May 21 |
| CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio. | |
| Eighteenth annual summer exhibition. | |
| Entries to be made by | May 1 |
| Exhibits to be delivered before | May 3 |
| Opening of exhibition | May 20 |

IN AND OUT THE STUDIOS.

Frank H. Marshall has left New York to remain away until the autumn. His intention is to spend a short time at Lyme, Conn., where he will make some sketches, after which he will spend the summer at Jamestown, N. Y.

William R. Derrick is planning to show a group of his recent landscapes at the National Arts Club, beginning April 26, together with Gifford Beal, Reynolds Beal and Frederick J. Waugh.

J. A. Holzer is at work upon a series of stained glass windows for the Central Congregational Church at Providence, R. I., interpreting the Creation and phases of Christian teaching. The subjects represent Charity, Love, Prayer, Loyalty and Faith. They will be placed this spring.

At her studio, 122 East 59 St., Miss Agnes M. Richmond has a group of recently completed canvases, some of them landscapes with figures, good in sunlight and atmosphere. A composition "Mother and Babe," is especially worthy of mention, well composed, and drawn good in color, and a serious and attractive work in every way. Several other figure pieces are equally good.

The Carnegie Institute at Pittsburg has invited a group of canvases by J. Alden Weir, as a special exhibit at their coming exhibition next month. Mr. Weir will send about forty works to which one of the smaller galleries will be entirely devoted.

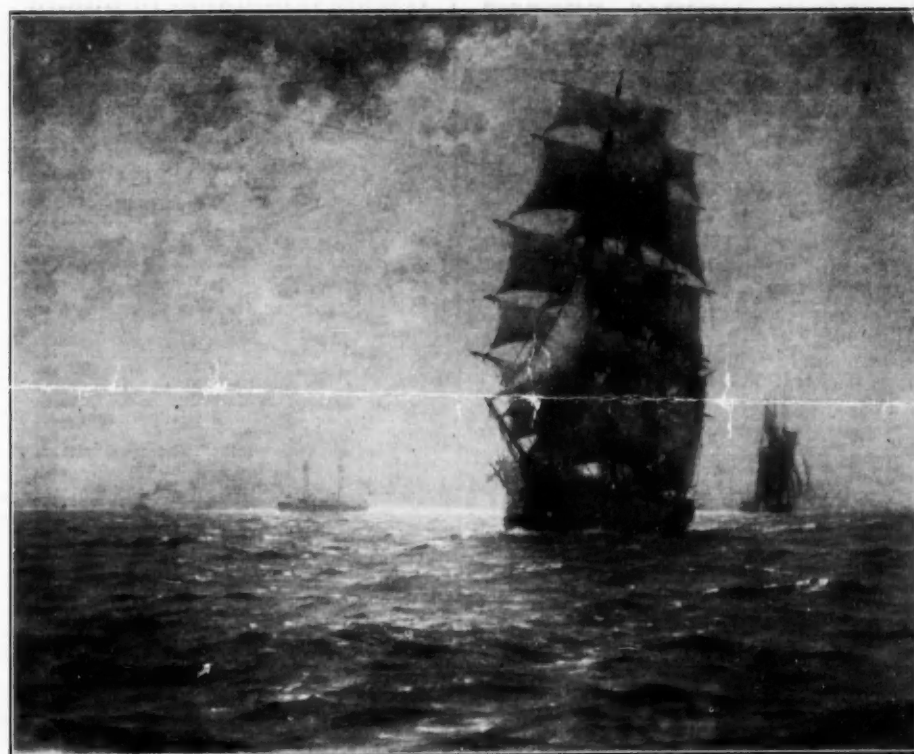
Emile Carlsen's moonlit marine, now at the International exhibition at Rome, has been purchased by Mr. F. A. Vanderlip. At his studio, 43 East 59 St., several fine canvases are under way. "Danish Beaches," a lovely tender landscape, harmonious in tone and fine in quality, is one of the best. "Horseshoe Falls," vigorous in treatment and fine in color, is another excellent example.

Several of his canvases have been purchased in Buffalo this Winter. Mr. Carlsen will spend the Summer in Denmark.

Rhoda Holmes Nichols completed at her studio, 39 West 67 St., this Winter, three watercolor portraits of the children of J. C. Russell, also a portrait of the daughter of Colonel Clem. Mrs. Nichols is teaching at the School of Applied Design for Women, and also continues her classes at her studio.

After nearly two years' absence abroad, Miss Gertrude L. Pew returned last Winter and has occupied a studio in the Lester Bldg., where she has painted several charming miniatures. While at Oberammergau the past Summer, Miss Pew painted an interesting portrait of Anton Lang as the Christus, which has excited much favorable criticism, both in this country and abroad.

William Fuller Curtis, whose decorative wood panels are winning for him a well deserved place among the best artists in that line of work, recently completed a panel decoration for the residence of Mrs. George Westinghouse. The artist is not only a clever draughtsman, but a colorist of ability, and in his original compositions he stands alone. The burnt outlines in his work are so delicately drawn as not to mar its subtle values. He uses much gold, but in its application shows artistic skill and knowledge. His studio is in the Miller Building, 1931 Broadway.



OFF SCOTLAND LIGHTS,
By W. E. Norton.

In Spring Academy Exhibition.

Joel Nott Allen recently completed a life-size portrait of Mrs. William Lyford of Springfield, Conn. He is now at work upon a portrait of Mr. Tompkins McIlvaine. Mr. Allen was invited by the Countess Leary to take charge of the recent tableaux given at the Waldorf-Astoria, but owing to other engagements, was unable to accept. He appointed Mr. Paul Chalfin in his place.

At her studio in the Broadway Arcade A. Albright Wigand is painting a canvas showing unusual effect of light, a woman standing before an open fire with sunlight coming through a window at her back. A picture which she calls St. Agnes is well painted.

J. Scott Hartley recently modeled a portrait bust of Mrs. J. Campbell Phillips. It is an excellent likeness and a pleasing work. This artist has been so successful with small groups of children in various attitudes, that he is now devoting all of his time to these subjects. He recently modeled a medal for the U. S. Steel Corporation.

SCHOOL OF APPLIED DESIGN.

A series of seven lectures given at the School of Applied Design for Women closed last week with a talk on "Illumination" by Miss Elizabeth Mosenthal. The other speakers of the course were Mr. Gustave Straubenmuller, Dr. James P. Haney, Edward Thatcher, Charles Lamb and Mrs. Dunlap Hopkins, who gave a helpful and practical talk on "Commercialism in Design." The lectures were a decided success. The school is now preparing for its final exhibition which will take place next month, when \$600 will be given in prizes.

A number of the pupils recently received a generous present from Miss Maude Adams in tickets for "Chanticleer." During the winter a number of rug designs were made by students for the Kent-Costikyan Co.

At the close of the season the Eastern Applied Arts Summer School will rent the building for a period of three weeks.

Charlotte B. Coman has had an unusually successful Winter, having sold a number of her small canvases and several large ones. She is now painting one of her characteristic landscapes of subtle greens and atmospheric charm.

PUBLIC EDUCATION ASS'N.

The art committee of the Public Education Association having developed so that it became necessary to have an independent society, the School Art League of New York City was recently organized with the following officers: John W. Alexander, president; James P. Haney, first vice-president; Florence N. Levy, secretary; vice-presidents: Herbert Adams, George Blumenthal, Robert W. de Forest, A. Augustus Healy, Alexander C. Humphreys, Otto H. Kahn, Herman A. Metz, Edward Robinson and William H. Maxwell.

Board of Managers: 3 years—John Quincy Adams, Louis Bach, Edwin H. Blashfield, E. Mabel Clark, Thomas B. Clarke, Mary R. Davis; 2 years—Martha L. Draper, Marion E. Fenton, Wm. Laurel Harris, Charles Howland, Hermon A. MacNeil, Mrs. John C. Marin; 1 year—Mrs. Laurent Oppenheim, Mrs. Miriam Sutro Price, Paul J. Sachs, Gustave Strubenmuller, Thomas Tryon and Lloyd Warren.

Book Review.

"Chats on Oriental China," by J. F. Blackee. Published by T. Fisher Unwin Co., London. Price, \$1.25. A profusely and beautifully illustrated work on the manufacture of faience in the Orient, compiled expressly for collectors, with the object of training their eye and mind.

This work is illustrated with reproductions of a large number of rare specimens and factory marks. The originals, those of the Ming and Kang-he periods alone, represent a half million dollars in value. These are among the rarest known, and the descriptions accompanying each cut are most educational.

The collector who studiously inspects this work will greatly appreciate the information it gives as to museum exhibits.

Interesting and instructive chapters are devoted to porcelains of the Tsing Dynasty, Kang-he period, Ming Dynasty and its products, Japanese porcelain and pottery, Chinese crackle, Religion and Mythology, etc.

ARTISTS' CARDS.

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2317 MICHIGAN AVE. CHICAGO, ILL.

ELECTRICITY RESTORES OILS.

Paris, March 21.—A strange case has been going on for some time in the Paris Law Courts concerning a process for restoring old paintings, claimed to have been invented by a prisoner who is being prosecuted on the charge of having obtained money on the pretext of the success of his method. This method is a mysterious application of electric currents to the pictures in question.

The prosecution seemed to have strong arguments at first, but now the state of the case has suddenly changed since M. Tony Robert-Fleury has come forward and given evidence in favor of the prisoner. M. Robert-Fleury said that the prisoner had long been a pupil of his, and he had witnessed some experiments. The results were really marvelous:

"They seemed to me extraordinary," said M. Robert-Fleury. "He sent certain currents through the picture, which caused an exudation. He absorbed this with cotton waste. The painting is restored to a virgin state without being in the least deteriorated. All the black oily grease is eliminated, and the painting is revarnished with astonishing rapidity. I gave him an old portrait of my father out of my studio. It was in a terrible state of grease, accumulated by age. In half an hour it was cleaned of all oily matter and restored to freshness. The leaden salts were eliminated and the color came back to the picture."

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REGISTRY OF ART WORKS.

The reappearance or appearance for the first time, of numerous poor to good copies, or imitations, of the works of George Inness, which has followed the recent widely discussed and noted transaction in the pictures by the dead painter on the part of the Reinhardt Galleries of Chicago, again emphasizes the crying need for some means of protection for artists, collectors, and even honest dealers, against the output of fraudulent works.

Many plans or schemes have been suggested to effect this needed protection, but even those which have been tried have been found lacking in some essential particular. We are still of the opinion that the plan of a Bureau of Registry, which we proposed some three years ago, while it might not be at once an effectual preventive of fraud, would in a comparatively short time make it very difficult, if not impossible, for unscrupulous copyists and imitators to find a market for their wares.

Such a Bureau of Registry could be organized and maintained at a minimum expense, and probably from the revenues derived from a small fee, to be charged each painter applying for reg-

istry of his works. To this Bureau would come, for example, any artist or artisan, with his work, which could be stamped as effectively as possible, and entered in a ledger with date, full description, affidavit as to genuineness and signature of the applicant.

In a comparatively short time, could such bureau be organized, art lovers would find in sale catalogues and dealers' galleries, art works described as "registered," and it is easy to see how this would enhance their value.

Living American artists could first use this bureau to advantage, for those of them who have achieved fame are paying the penalty more and more every day, in the copying and imitation of their works, and later on the bureau could also register the works of dead artists, after thorough investigation, and in time extend its scope to those of foreign artists imported here. Let us have a Bureau of Registry for art works, and the constant stories of the sale and traffic in "fake" pictures would soon disappear from the newspapers.

MUSEUM'S ANNUAL REPORT.

The Metropolitan Museum has issued its forty-first annual report, which shows the number of visitors for 1910 to have been 744,499. There was 6,620 students who availed themselves of the opportunities offered by the Museum last year. The membership of the Museum is 3,814, a gain of 64. Expenditures and maintenance for the year were \$324,587, of which the city paid \$200,000. Mr. Ogden Mills bequeathed \$100,000 to the institution, and \$20,000 came from the late Rutherford Stuyvesant.

During the year accessions by gift or bequests of objects of art totaled 7,746 and 2,283 were gained by purchase. Of these 59 were paintings and 41 sculptures.

The loans number 6,527, and are of unusual interest and importance, especially those of Mr. J. Pierpont Morgan. Among others who made valuable contributions were Mr. and Mrs. V. Everit Macy, Otto H. Kahn, Philip Lydig, George Blumenthal, Theodore M. Davis and Philip Hiss. Eight thousand dollars were received from admission fees, which, with dues from members, contributions and interest on general endowment, covered the expenditures.

Many new and valuable acquisitions of paintings, sculpture, textiles and ceramics and large bequests of art objects are announced by Dr. Robinson, director. The paintings have been noticed in the *Art News* from time to time during the season. One of the notable accessions is the bequest by Mrs. Maria P. James of Norwalk, Conn., of a remarkable collection of art objects including rare examples of early furniture, many of the specimens invaluable; ceramics, engravings, ivories, glass, miniatures and musical instruments and a wonderful array of costumes.

There are some interesting examples of early American costumes, worn in the administrations of Presidents Adams and Jefferson. Other costumes were imported from abroad and include Parisian creations, one found wrapped in a piece of paper, dating to the French Revolution. These costumes, it is hoped, will be the nucleus of what in time may prove an important feature in the department of decorative arts. Among the furniture is a large mahogany dining table, the work of Duncan Phyfe, the New York cabinet-maker, remarkable for its rarity and perfect condition and the fact that it is complete. A smaller table of similar design with five lyre backed chairs in mahogany are other notable examples of Phyfe's work.

The collection is rich in its examples of Oriental and other porcelains.

A bronze bust of Tolstoy, the work of his son Count Leo Tolstoy has been presented by the latter.

Mrs. Frederick Betts has presented a large Greek vase, known as a "Canosa vase," of the third century B. C.

A remarkable example of wood carving has been lent by Richard Canfield, a mirror frame attributed to Grinling Gibbons.

THE BRANDUS SALE.

The two nights' sale at the Fifth Avenue Art Galleries April 6 and 7 of the Brandus Gallery Collection, resulted in an announced total of \$83,195 for some 170 pictures. There was a fair audience present on both evenings, and several pictures were sold to private collectors at good prices. There was a notable absence of dealers.

The table which follows, with artists' names, title of each picture, and buyer's names (when obtainable), tells the story of the sale:

| | |
|---|----------|
| E. Ede, "Landscape and River," P. A. Valen- | \$140 |
| F. Floris, "Portrait of Woman" | 120 |
| Italian School, "Galezzi Visconti, in Armor" | 105 |
| M. Jacquet, "Pet Pigeons" | 200 |
| Sir Godfrey Kneller, "Lady Winford" | 240 |
| M. Lenain, "Marriage Contract" | 110 |
| F. Floris, "Portrait of Woman" | 120 |
| French School, "Portrait of Lady" | 140 |
| Gainsborough Dupont, "Portrait of Lady" | 650 |
| Greuze, "Repenting Daughter" | 725 |
| Canal, "Santo Simone Piccolo on the Grand Canal, Venice," Lanthier & Co. | 625 |
| Van Der Helst, "Nobleman" | 30 |
| Arthur Hoebber, "Marine" | 410 |
| William Hogarth, "Portrait of Young Lady" | 680 |
| George Inness, "Italian Landscape" | 510 |
| C. Van der Lamen, "Cavalier's Toast," Dr. P. Mercilli | 110 |
| N. Lancret, "Mlle. de la Salle" | 200 |
| Largilliere, "Portrait of Lady" | 700 |
| Sir Peter Lely, "Portrait of Nell Gwynne" | 270 |
| Nicholas Maes, "Old Woman" | 500 |
| Peter Van Mierevelt, "Portrait of a Young Woman," E. Wagner | 100 |
| M. Mignard, "La Grande Demoiselle" | 300 |
| M. Kavel, "Young Lady" | 175 |
| G. Netscher, "Portrait of Lady" | 575 |
| Van Orley, "Virgin and Child" | 200 |
| R. P. Bonington, "Port of Eccequage" | 330 |
| J. B. Oudry, "Portrait of Nobleman" | 200 |
| Arthur Parton, "Apple Blossoms" | 475 |
| Aimé Perret, "French Peasants Home" | 450 |
| Am. A. L. da Pordenone, "Taking Oath" | 175 |
| Leon Caille, "Grandmother's Birthday" | 600 |
| Franz Pourbus, "Marie de Gonzague" | 140 |
| John Lewis Brown, "Harvest" | 195 |
| M. Rigaud, "Comtesse de Belmont" | 210 |
| J. Romano, "Virgin and Child" | 575 |
| A. Rosier, "Venice," J. A. Valentine | 375 |
| J. B. Santerre, "Portrait of Lady" | 140 |
| Robert W. Van Boskerel, "River at Pent de Larche" | 145 |
| A. Del Sarto, "Portrait of Himself" | 1,300 |
| Spanish School, "Spanish Portrait" | 190 |
| Frits Thaulow, "Windmill," Theron Davis | 80 |
| Tiempo, "Oriental Merchant" | 500 |
| After Boucher, "Decorative Panel" | 475 |
| Louis Tocque, "Mlle. de Clermont" | 400 |
| P. de la Boulaye, "Perfume of Roses" | 160 |
| R. Tournières, "Mme. de Boicourt" | 625 |
| Carlton T. Chapman, "Constitution" and "Java" | 1,000 |
| F. de Troy, "Mlle. de Servy" | 145 |
| Chartran, "Juliette," E. P. Hewitt | 600 |
| J. E. de Troy, "Nicolas de Catina" | 205 |
| Cesare Detti, "Cavalier Louis XIII" | 85 |
| Jan Verspronck, "Portrait of Man" | 400 |
| George Vincent, "Landscape in Surrey" | 295 |
| F. Ede, "Village in Normandy" | 910 |
| Cornelius de Vos, "Prof. Van de Wael" | 1,100 |
| F. Zuechero, "Eleonora de Valois" | 80 |
| Aimé Perret, "Sunset," Dr. Thurlow | 195 |
| Jan Verspronck, "Portrait of Young Lady" | 230 |
| Lanthier & Co., "Portrait of Mary, Queen of England" | 55 |
| F. Zurbaran, "Portrait St. Francis D'Assise" | 200 |
| Leon Richet, "The Pool" | 140 |
| Unknown, "Elizabeth Ann Mannerling" | 200 |
| F. Ede, "Old Farm" | 200 |
| Sir William Beechey, "Robert Lindley," E. O'Reilly, agent | 3,050 |
| Bassano, "Portrait of Man" | 240 |
| From the Studio of Bellini, "Presentation at the Temple" | 210 |
| Cesare Detti, "La Romanee," Mrs. R. C. Penfield | 505 |
| P. Bordone, "Portrait of Lady" | 200 |
| A. Brauer, "The King Drinks," A. J. Smith | 500 |
| F. Ede, "The Stone Bridge" | 140 |
| Jan de Bray, "Portrait of a Dutch Woman," A. B. Butler | 235 |
| A. Bronzino, "Florentine Patrician" | 100 |
| Canaletto, "Grand Canal, Venice" | 245 |
| C. J. Van Ceulen, "Beatrice de Cusange," G. R. Wallace | 700 |
| Francois Clouet, "Duke of Montmorency" | 105 |
| A. S. Coello, "Infante Isabelle Claire" | 250 |
| Canaletto, "Grand Canal, Venice" | 325 |
| Francis Cotes, "Duchess of Lancaster," E. P. Hewitt | 600 |
| P. de la Cruz, "Dona Mendoza de la Cera," G. Carlisle | 550 |
| F. Drouais, "La Princesse de Piemont," Lanthier & Co. | 700 |
| F. Barocci, "Virgin and Child" | 225 |
| Total | \$30,550 |
| William Dobson (attributed), "Henrietta of England," Mrs. G. R. Schieffelin | \$75 |
| Jean B. Trayer, "Feeding Bird" | 140 |
| N. Coppel, "Decorative Panel" | 50 |
| Bassano, "Portrait of Man" | 450 |
| F. Ede, "Old Mill" | 295 |
| F. Drouais, "Marquise Serilly" | 190 |
| A. Rosier, "Venice" | 105 |
| P. Pourbus, "Margaret Van Hondt" | 400 |
| Aimé Perret, "Harvest Time" | 800 |
| J. Duplessis, "Portrait M. Duclis" | 315 |
| C. Van Ceulen, "Portrait Girl" | 100 |
| Leonore Chabry, "Landscape" | 250 |
| Canaletto, "La Piazzetta" | 750 |
| A. Hoebber, "Landscape" | 50 |
| Bronzino, "Alexandre Medicis" | 65 |
| L. Kratke, "Vive l'Empereur" | 320 |
| Boucher, "Blind Man's Buff" | 460 |
| F. Bol, "Portrait of Man" | 600 |
| Sir W. Beechey, "Countess Winterton" | 85 |

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| L. Richet, "Sunset" | 300 |
| Zuechero, "Portrait Mary, Queen of Scots" | 90 |
| F. Wheatley, "Portrait John Pampin" | 260 |
| Aimé Perret, "Barbizon Home" | 330 |
| A. Vestier, "Mme. Roland" | 275 |
| A. Vestier, "Mme. Roland" | 135 |
| C. Van der Lamen, "Cavaliers" | 525 |
| M. Kavel, "Young Lady" | 270 |
| Verspronck, "Portrait of Man" | 1,150 |
| Paul Veronese, "Young Girl" | 70 |
| Tocque, "Peter III. of Russia," F. C. Frederick | 1,025 |
| French School, "Portrait of Lady" | 90 |
| D. Tiepolo, "On the Terrace" | 475 |
| F. Floris, "Portrait of Woman" | 60 |
| F. Ede, "Cows Crossing Stream" | 300 |
| Baron Gerard, "Mme. Recamier" | 1,600 |
| Spanish School, "Little Girl" | 200 |
| J. Santerre, "Portrait of Lady" | 220 |
| H. Rigaud, "Comte de Vignory" | 180 |
| F. Ede, "Farm House" | 210 |
| Raoux, "Mlle. Petit" | 460 |
| Perugino, "Virgin and Child" | 2,100 |
| Diaz, "Turkish Woman and Children," L. Marshall | 80 |
| V. Lopez, "Garland of Flowers" | 70 |
| Maitre du Perroquet, "Ste. Madeleine" | 800 |
| C. Detti, "Duke's Escort" | 225 |
| J. Marieschi, "Ducal Palace, Venice" | 60 |
| Spanish School, "Virgin and Child" | 2,000 |
| Mierevelt, "Portrait Woman," Lanthier & Co. | 85 |
| P. Mignard, "Duchesse de Mazarin" | 1,200 |
| Moreelse, "Portrait of Poet, Cats" | 650 |
| Aimé Perret, "Shepherdess" | 4,000 |
| A. Cuypp, "Cattle and Landscape," Lanthier & Co. | 280 |
| Daniel Mytens, "Portrait of Lady," Mrs. G. R. Schieffelin | 280 |
| G. Netscher, "Portrait of Girl" | 625 |
| C. Detti, "Standard Bearer" | 425 |
| Jacob Van Oost, the Younger, "Portrait Flemish Lady" | 55 |
| T. Da Pontormo, "Portrait of Man" | 1,400 |
| Sir Peter Lely, "Countess of Dorchester," L. Marshall | 250 |
| C. Lefebvre, "Mme. de Seignelay" | 1,450 |
| Thaulow, "Laita à Quimperle," Geo. Carman | 170 |
| Van der Lamen, "Dutch Interior" | 85 |
| Italian School, "Patrician Lady" | 3,400 |
| Largilliere, "Duc de Penthièvre," A. J. Smith | 270 |
| Van der Helst, "Portrait of Lady" | 180 |
| De Vos, "Portrait of Dutch Woman," Gari Melchers | 4,250 |
| Diaz, "L'Escalette," Theron Davis | 340 |
| Van Thulden, "Flemish Festival" | 875 |
| F. Guardi, "View Santa Maria" | 800 |
| Greuze, "Head of Girl," Frederichs | 230 |
| Goya, "Portrait of Man" | 1,350 |
| Sustermans, "Portrait Medici Princess," from Yerkes Sale, L. U. Ramsey | 410 |
| Yerkes Sale, L. U. Ramsey | 1,800 |
| Mironi, "F. G. Giordani" | 300 |
| Drouais, "Vicomtesse Courtenceur" | 900 |
| Bouguereau, "Flower Girl," G. M. Lefebvre, agt. | 500 |
| Rubens (attributed), "Portrait of Man" | 925 |
| Francis, "Virgin and Child," R. W. Waters | 75 |
| Van Beers, "Peace with Honor" | 970 |
| F. de Troy, "Prince de Dombes" | 510 |
| Early English School, "Lord Bellingbrooke" | 115 |
| F. Wheatley, "Sir George Trevelyan," A. J. Smith | 420 |
| French School, "Portrait of Lady" | 115 |
| French School, "Portrait of Lady" | 115 |
| Aimé Perret, "The Ferry" | |
| F. Ede, "Landscape" | |
| Total | \$52,645 |
| Grand Total | \$83,195 |

HEBER R. BISHOP SALE.

Some few Oriental porcelains, jades, bronzes, teakwood stands and miscellaneous objects, owned by the late Heber R. Bishop, and 57 oils by modern American and foreign artists, from the collections of Mr. Bishop and Messrs. A. F. Xavier, H. A. H. Smith and Frank S. Hight, were sold at auction on Wednesday afternoon and evening last at the new Anderson Art Galleries at Madison Ave. and 40 St.

The total for both sessions was \$12,912.50. The principal buyers were Mr. G. B. Wheeler, son-in-law of Mr. George A. Hearn, who paid \$925 for a Barye bronze "Jaguar and Hare," Mr. Ogden Mills, a cousin of Mrs. Bishop, who secured for \$800 a large Japanese bronze fountain, for \$500 a pair of large old Japanese kyllins, and for \$225 a flat blue and white Kien Lung vase; also for \$300 a painting of "Hunting Dogs" by Gelibert, and for \$350 another of hunting dogs by an unknown artist; Henry Schultheis, who bought "A Roman Banquet," by Albert Maurer for \$200, and K. S. Chan, who paid \$190 for a painting, "The Connoisseur," by Casanova.

A single figure panel, "Flora," attributed to Diaz, brought on an order, \$1,200. Two pastels by Whistler from the Hight collection were withdrawn. A watercolor sketch, "The Signalman," by Winslow Homer, brought \$125, an early Edward Gay, \$25, an Elliott Daingerfield, \$30, a Henry P. Smith, \$95, a G. H. Smillie, \$50, a Dolph, \$10, and an Arthur Parton, \$20. An interesting early picture by John E. C. Peterson, of the old frigate "Monongahela," brought \$50. Two admirable Munich genres by Eisemann and Merk brought only \$135 and \$110 respectively.

OBITUARY.

Charles T. Webber, dean of Cincinnati artists, died at his home in that city April 5, aged 85 years. He was born in Western New York, and settled in Cincinnati in 1858. He was essentially a genre and portrait painter, and his best known work is the "Underground Railroad," which attracted great interest when shown at the World's Fair, Chicago, in 1893.

LONDON LETTER.

London, April 5, 1911.

Opinions as to the value of Rembrandt's landscape, "The Mill," just sold to Mr. Joseph E. Widener of Philadelphia, continue to be many and varied. Sir Wm. B. Richmond says: "The price is a ridiculous one. Obviously a dealer's boom, and in no proportion to the merit of the picture, be it by Rembrandt or not. . . . £5,000 would be a handsome price." Sir Alfred East puts its value still lower: "The Mill," by Rembrandt, which is a fine work as a work of art may be worth £2,000," he says, "but as a rare thing as all Rembrandt's works are, it is worth exactly what it will realize." Mr. Bernard Shaw says: "As to the merit of the picture, the sky in it, as far as my knowledge goes, is the most wonderful feat of oil painting of that kind in the world." On the other hand the art critic of "The New Age" (Mr. Huntley Carter) protests that "its sky is meaningless; a mass of dirty blacks and browns." Sir Charles Holroyd, expressed his regret at the loss of the picture to the National Gallery. "I cannot help admiring," he added, "those who are able and willing to pay such large sums that so fine a picture should go to their country."

Some stir has been caused by a letter sent to the "Daily News," by Mr. Jesse Landon, who contends that the picture known as "The Education of Cupid," by Correggio (No. 10 in the National Gallery collection) is not the original. Mr. Landon asserts that he has discovered "the original, which is of exceptional beauty, in the strong room of the London City and Midland Bank at Watford. This assertion, although disconcerting, since in art all things are possible, has not so far been taken very seriously. The history of the National Gallery picture is well known. In 1628 it was bought by Charles I from the ducal gallery at Mantua. On the dispersal of Charles I's collection it was bought for £40 by the Duke of Alva and taken to Spain. In 1808 it fell as a spoil of war into the hands of Murat who took it to Italy whence it was bought by the then Marquis of Londonderry, who in 1824 sold it, together with the "Ecce Homo," to the National Gallery for £11,500.

Mr. Sydney Vacher has just presented to the Victoria and Albert Museum, a valuable series of studies of Pompeian ornament and mural decoration made by him in 1879.

By his will the late Sir Charles Dilke has bequeathed to the National Portrait Gallery portraits of Mr. and Mrs. Henry Fawcett by Ford Madox Brown, a portrait of Mr. Joseph Chamberlain by Frank Holl and a portrait of Lady Dilke as Mrs. Mark Pattison, and a miniature of her by Carino. Sir Charles has also left his portrait of John Stuart Mill, by G. F. Watts, to the Westminster City Council, while to the Louvre and Luxembourg Museums he has bequeathed his portrait of Gambetta by Alphonse Legros. Sir Charles Dilke's trustees also have power to give the Severn portraits of Keats and the Watts portrait of the testator to any national or public institution.

The Council of the Royal Society of Painters in Water Colors is putting into force a novel rule, whereby a fine is levied on all members and associates who do not contribute to the society's exhibitions. This is no doubt intended to whip up some of the most valuable members who do not send to the exhibition. For example, neither George Clausen or Walter Bayes contribute to the collection now on view in the so-

ciety's galleries, nor does the only recently elected associate, F. Cayley Robinson. Among the more notable exhibits in the present collection are an open air group by John S. Sargent, a splendid rainstorm picture, "Cotswold Shepherd Calling Home His Sheep," by A. S. Hartrick, D. Y. Cameron's landscape, "The Shining Spey," and good examples from Mrs. Laura Knight, James Paterson, Walter Crane, E. J. Sullivan, Hughes Stanton and Claude Shepperson.

An interesting exhibition of Slovak Arts and Crafts by the Moravian Society of Artists is now on view at the Doré Galleries (35 New Bond Street). It represents the national art of the Slovak race living in the north of Hungary and Moravia, and is remarkable for its bright color and intense feeling for decoration. Josa Uprka is the most considerable painter represented, while other exhibits include pottery and elaborate embroideries and lace designed and executed by the peasants of this sunny and gay colored land.

PHILADELPHIA ART SALES.

Some 250 oils—the balance of the Peter A. Schemm collection, the major part of which was sold at auction here last month, will be dispersed at auction at the Thomas Art Rooms in Philadelphia during the last week in April.

The notable collection of modern, foreign and American oils, owned by Mr. George Earl, will be sold at the same auction room, early in May.

HOE LIBRARY SALE.

The sale of the first part of the Hoe Library will begin Monday, April 24, at the Anderson Auction Company's new and handsome sales gallery at Madison Ave. and 40 St., and continue two weeks. Two sessions will be held each day except Saturdays and Sundays, at 2.30 and 8.15 P. M. This sale is an event of most unusual importance, not only on account of the number and rare character of the books and MSS. offered, but also because of the fact that the great libraries of the world are constantly buying up in detail the choice objects now offered en bloc, and thus making it improbable that such a collection as the present can ever be assembled in future by one individual. Mr. Hoe was fifty years in gathering what is now offered for sale, and among the lot are 250 MSS. ranging from the XII century Codex of Bede's Commentaries, to the period of Nicholas Jarry, including examples of the Schools of Hans Memling, Jean Fouquet and Jeoffry Tory. Of especial interest are the famous Pembroke Horae, executed in England in 1440; the missal of Charles VI, and the Ovid, executed for the wife of Louis XII. First and of great importance among the printed books is the Gutenberg Bible, the first book ever printed from movable type, and possibly the last vellum copy that will ever be offered for sale. The second and only other known book printed by Gutenberg, the "Catholicon," is also in this collection.

In English literature there are Queen Elizabeth's prayer book, original private edition, dated 1569, Sidney's Arcadia and the rarest of Spenser's works. In Americana one will find Smith's Virginia, with the arms of James I and the Duchess of Richmond quartered on the binding; the first New York Directory and the Charter of 1719, printed by Bradford. There are autograph letters of Robert Burns, Napoleon, Oliver Cromwell and Washington Irving, also extracts from the diary of President Washington.

Mr. Bernard Quaritch, the noted bibliophile of London, with other English collectors, arrived on the Lusitania to attend the sale.

PARIS LETTER.

Paris, April 5, 1911.

A Rhages bowl worth \$3,000 designed with figures and animals and another of decorative design with a Persian inscription, worth \$2,000, both faience of the eleventh century, have just been received by Tabbagh Frères. They are also showing a large Persian Rhages bowl, a delicate ivory white faience with a blue and gold inscription, decorated with figures, in the center a hunting figure on horseback, valued at \$2,000, and a beautiful Mesopotamian Rakka inkstand of iridescent patina, ivory white with blue and green turquoise, decorated with a relief inscription giving the future hopes of the maker. The ninth century inkstand measures 11½ inches long and 8 inches high, with four feet, and is worth \$500. Among many other beautiful curios at their gallery are several vases, one of metallic reflections designed with an inscription and cavaliers, the two handles lions with two spouts; a Syrian armlet of iridescent glass, twin bottles and Phenician glass bottles.

M. Demotte of the Rue de Provence, who handles extensively Gothic figures in stone and wood, Persian miniatures and manuscripts, Persian faience of the 12th and 13th centuries and Persian carpets, has at present many beautiful things which he has shown to me. To numerize a few of these curios will not give any idea of M. Demotte's stock, but mention of a few of the most important will convey an idea of the many valuable specimens of his wonderful collection, viz.: a large Persian carpet of the 16th century with a green medallion center, designed with flowers and leaves, with a soft red outer border around this, and a second outer border of turquoise blue. Among the potteries I noticed a beautiful Damascus plate of the 16th century of white ground with a blue and green flower design. Stone and wood sculpture form an important part of the collection, of which a 14th century Virgin and Child (Normandy) in stone with fine flowing drapery and beautiful movement of figure still retaining traces of the old polychrome is valued at 25,000 francs. A 13th century Virgin and Child in stone, Isle de France, in polychrome, has a splendid crown, almost completely covered with the original old gold. A bust of a young Cleric, early 16th century, in white stone and old polychrome, with beautiful sculptured ringlets falling on his dalmatic is ornamented with embroidery of figures and architecture.

In a collection of 12th, 13th, 14th and early 16th century figures is a saint in well preserved polychrome. In a case containing some 25 small figures of fine 14th, 15th and early 16th century sculptured wood and polychrome is a bust of a saint, undoubtedly a portrait; four apostles, of the middle of the 15th century, the costumes mostly gilt and partly polychrome, are portraits of prominent persons of the period, and there is an interesting group, early 14th century, the Virgin and St. Joseph, the former reclining and being presented with the Christ Child in a rough cradle, with an ass and an ox leaning over them.

Dr. Jacob Hirsch, the well-known Munich antiquaire, has taken large apartments at 364 rue St. Honoré and will soon show many fine antiquities in this new branch. Further mention will be made later.

At the Barbazanges galleries, the Persian Gallery of London is holding an exhibition until May 2, which is exciting the greatest interest among

antiquaires. The exhibition, which, with additions, will be transferred to London in June and is already arousing great expectations there, includes a portion only of the objects found in recent excavations, and consists of exceptionally rare and choice Rhages, Sultanabad and Hamadan wares.

COMING HARPER SALE.

The art and literary property of the late J. Abner Harper, consisting of 69 oils, for the most part portraits and, with a few exceptions, catalogued as by, or attributed to the early English masters, a fairly good selection of some 250 Oriental porcelains, Japanese ivories and lacquers of the usual sort, a good assemblage of Persian and Rhodian faïences, and Hispano-Moresque plates, about 150 miniatures, with the exception of a very few attributed to such artists as Cosway, Thomas Lawrence, Masse, Violet, etc., wisely catalogued as "unknown," and for the most part not exceptional in quality, and a small average selection of modern books, was placed on exhibition at a 23 St. auction gallery on Wednesday. The collections will be sold there at auction—the porcelains, miniatures, art objects and books on the afternoons of Tuesday to Thursday next, April 18-20, while the pictures will be dispersed, also at auction, at Mendelssohn Hall on Thursday evening next, April 20.

The sale will excite only mild interest, as the collections for the most part formed nearly twenty-five years ago, when knowledge in the United States, especially of early English pictures and miniatures was not as wide or good as at present. They speak for themselves to the cognoscenti and need no detailed notice or description.

The N. Y. Sun speaks of the pictures as "a tranquil lot of paintings which seem to have been acquired by Mr. Harper because he liked to have just such agreeable pictures around him, and without any idea of forming a collection."

Mr. Charles H. Caffin, who is generally credited with having prepared the catalogue, it is now said only wrote the descriptions of the pictures, etc., and it is further stated that the attributions were made by the auctioneer.

ART AT UNION LEAGUE.

The art committee of the Union League Club has arranged for its April exhibition a display of 24 oils by the progressive and independent band of American landscape and figure painters, headed by Robert Henri, William Glackens, Arthur B. Davies, George Bellows, George Luks, and Ernest Lawson, all of whom are typically represented, as well as N. Dimock, Walt Kuhn, Maurice Prendergast, James Preston, May Wilson Preston, Everett Shinn, John Sloan, and Max Weber.

The exhibition, as may be imagined, is a surprise and revelation to the older members of the Club, and to many art lovers who are not familiar with the work of these forceful and original painters, and evidences the fair-mindedness of the Club's new art committee. Detailed notice will be made next week.

A Paris correspondent writes that two of the pictures sent to the Salon by Augustus Eddy, father of the former diplomat, have been barred. The reason given is, that when Jean Paul Laurens sent his picture, "The Battle of Yorktown," to Baltimore, Augustus Eddy criticised it very severely, and, as Laurens is a prominent member of the Salon jury, he takes this method of revenge.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Recent works by Ernest Haskell, to April 22.
Beaux Arts Society Rooms, 16 E. 33 St.—Annual exhibition by Independent Society, to April 21.
Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
Cottier & Co., 3 East 40 St.—Memorial exhibition of paintings by the late George Frederick Munn, to April 20.
Ehrich Galleries, 463 Fifth Ave.—Early Italian, Spanish and other paintings.
V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.
Folsom Gallery, 396 Fifth Ave.—Works by Charles M. Russell, to April 30.
Katz Gallery, 103 West 74 St.—Joint exhibition of paintings by Paul Cornoyer and Hobart Nichols, to April 22.
Drawings, etchings in color by Maud Hunt Squire, to April 22.
Kennedy Galleries—Portrait etchings by Mathilde de Cordoba.
Knoedler & Co., 355 Fifth Ave.—XVIII century mezzotints, etchings, etc.
Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of the Women's Art Club, to April 24.
Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
Metropolitan Museum—Special loan exhibition of arms and armor, to April 16.
Montross Gallery, 550 Fifth Ave.—Paintings by Arthur Wesley Dow, to April 22.
Murray Hill Galleries, 274 Madison Ave.—Portrait of Gen. O. O. Howard and landscapes by C. M. Dewey.
National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.
National Arts Club, 119 East 19 St.—Municipal Art Society exhibition.
Photo-Secession Galleries, 291 Fifth Ave.—Works by Picasso.
Ralston Gallery, 548 Fifth Ave.—Paintings by Senor Frances Villar.
Salmagundi Club, 14 West 12 St.—Annual Thumb Box display.
Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.
Union League Club—American paintings. Admission by card.

EXHIBITIONS NOW ON.

(See page 2.)

CHICAGO.

The Henry Reinhardt galleries have sold to Mr. David Warfield, the actor, of New York, an important Corot called "Spring" for a published price of \$15,000.

A painting of Bruges by Mrs. John F. Stacey was purchased by the Public School Art Society of Evanston for its collection.

The fifteenth annual exhibition of the Society of Western Artists opened at the Art Institute on March 28. There are 232 canvases by 115 artists. The average is high and on the whole display is important. William Forsythe was awarded the \$500 prize given by the Corporation of the Fine Arts Building.

Kenyon Cox is showing at the Art Institute a collection of paintings, decorations and drawings. The work of this artist is well known to lovers and followers of American art.

The seventeenth annual exhibition of the Art Students' League is now on at the Art Institute. The first Goodman prize was awarded to Christian Abrahamson for his "Winter," a composition. A watercolor by William Vytlaclil, "A Sylvan Retreat," took the second Goodman prize.

The first prize for oils was given to Paul T. Sargent for his "King of the White Oaks." The portrait of "E. P. H." by Nouart Seron, was awarded the second prize for oils. The third prize

for oils was won by Emil S. Weinberg for a snow scene. The first watercolor prize was awarded to Emma F. McCally for "A Short Street in Provincetown" and the second watercolor prize was awarded to "Alice," by Grace C. Redfield. The black and white prize was won by Hazel Inez Frazee.

BOSTON.

Dodge Macknight is showing, until Wednesday next, at the Doll & Richards gallery, a collection of his watercolors depicting New Hampshire winter scenes. The artist is a colorist.

Boston artists are represented in the exhibition to continue through this month at the New Gallery which recently opened. The gallery is well proportioned with a wall hanging of soft pale green stuffs. To the painters of Boston the chief advantage of being represented in the New Gallery is undoubtedly the fact of being made known to a new public, a larger circle than is reached through the customary channels of communication.

Mr. Arthur Fairbanks, director of the Museum of Fine Arts, announces the appointment of M. Jean Guiffrey of Paris as Curator of Paintings. M. Guiffrey is assistant curator of the Louvre at present in Paris. When he finally consented to leave he made it a condition that he should have money to spend for paintings. Energetic work among the trustees resulted in a promise of \$100,000 yearly for two years for this purpose, and it is hoped that a further \$100,000 can be obtained for the third year of M. Guiffrey's stay. He has signed a contract for three years.

MINNEAPOLIS (MINN.)

The culmination of the movement for an art museum in Minneapolis occurred in the Minnesota State Legislature last week. The Minneapolis Art Commission bill permits the acceptance by the city of the site of ten acres, to be built upon only for art purposes, controlled by the Park Board, and, also, a tax levy upon the city for a maintenance fund for buildings.

On Jan. 11, 1911, at a banquet of invited guests, called for the purpose of raising money for an art museum, the project had been previously so thoroughly planned that, including the offer of a site, worth a quarter of a million, \$604,500 was raised in about an hour's time.

Clinton Morrison offered ten acres of land, well situated in a choice residence section, easily accessible by car lines, conditional on a half million dollars being raised for building and property maintenance. This was a memorial gift to his father, first mayor of the city, the location of his late home, known as Villa Rosa.

The amounts subscribed varied from the largest gift of W. H. Dunwoody of \$100,000 to smaller ones of \$500.

Since then the balance required has been raised, tentative plans for the museum submitted by the president of the Fine Arts Society, Edwin H. Hewitt, architect, and E. L. Carpenter, president of the board of managers, and others have investigated the leading art museums of the country.

A number of the founders of the Fine Arts Society, twenty-eight years ago, were liberal givers on this occasion.

A leading spirit in the campaign has been W. V. Chute, former president.

The building planned has a facade of 600 feet, including wings, allowing for an auditorium, and the art school. The latter will probably be completed first, owing to the present cramped quarters in the public library.

The Fine Arts School has been singularly fortunate in having only two

directors in more than a quarter of a century, both able and well-known artists and instructors, Douglas Volk for the first ten years, and Robert Koehler ever since.

During the year there have been continuous exhibitions at the galleries. Following the loan exhibit, those of the Artists' League, American Illustrators, and of Birge Harrison's paintings occupy the month of April.

Pride of the citizens in the approaching civic celebration in July has been a stimulus in this art movement.

MONTREAL.

The 27th annual spring exhibition of Canadian Art was recently opened. On entering the galleries the visitor is especially impressed with the brightness and freshness of coloring, nearly all the pictures being characteristic of the most modern schools of art.

The place of honor this year is awarded to a large landscape by Mr. Brynner, called a "Summer Evening," in which deep green shadows and light of the dying sun are skillfully blended. Mr. Brynner is also showing two small panels, "Quebec" and "Louisburg" painted for Mr. James Ross's yacht. Then there are six delightful small sketches of coast scenery and landscape from the brush of this gifted artist. "Dieppe" by J. M. Barnsley, a large marine of fishing boats sailing out from the harbor, is attracting much attention. This was Mr. Barnsley's Salon picture and is considered to be one of his finest. It has been bought for the National Gallery at Ottawa and the price paid for it was \$15,000. There are also several small landscapes by Mr. Barnsley, all gems.

Bell-Smith of Toronto, shows a group of his fascinating London street scenes, also a marine watercolor, "The Open Sea." One ultra impressionist Mr. Clapp shows some of his brilliant light effects in "Children Bathing," "A Visit Behind the Scenes," "Waders," and "Sunset" a life-sized portrait of a lady shows a decided gift in that direction.

"In the Track of the Sun" is delightful, well handled, picture of sunlight on the water by Ernest Fosberg of Buffalo, N. Y. The pictures exhibited by Mr. Gagnon are not quite up to his usual mark of beauty and excellence. James Graham shows several of his landscapes with cattle.

Robert Harris has a large group, several portraits, studios, and some decorative pictures done in his most characteristic style. One of the newest and most promising men is R. S. Hewton, who is studying in Paris and has sent several very good French scenes. J. W. Morrice has some of his delightful marines, a splendid winter scene of "Quebec," and a beautiful Venetian scene.

To Albert Robinson's good pictures of Montreal harbor too much praise cannot be given. He is decidedly the most gifted of our younger men. Miss Laura Muntz has departed from her usual portraits of children and shows two imaginative pictures "Day Dreams" and "The Old Garden." The latter, suggesting decidedly the dreamy style of Fantin-Latour, is a charming picture.

Miss Florence Carlyle of Woodstock exhibits a clever thing called "Pippa Passes" in which the background of dark woodland and tall trees suggests the German School.

Maurice Cullen's winter scenes show some of his best work. They are chiefly views of well known parts of the city, with soft misty lights gleaming through the falling snow.

"Faith," in which a big trans-continental train disappears into the darkness of a terrifically stormy night, shows good technical and imaginative ability. It is by Owen Evans.

CHARLESTON (S. C.)

At the recent annual meeting of the Carolina Art Association, the officers of last year were all re-elected. Among the directors elected are Messrs. F. E. Taylor, A. T. Smythe, W. H. Brawley, H. S. Holmes, Mrs. Thomas Pinckney and the Misses Margaret Waring, Mary J. Buist and Hannah Rhett. The annual Spring exhibition of oils is now on.

TOLEDO (O.)

The five weeks' exhibition of works by local artists, at the Art Museum, which closed last week, was the most successful and interesting held here this season. Among the chief features were the pictures by Thos. S. Parkhurst and L. E. Van Gorder, the most attractive of which were "Floating Ice," by the former, and the "Return to the Fold," by the latter. Fifteen canvases by these artists were sold at good figures. All of the collection shown here, including the pictures sold, will be exhibited the latter part of this month at Detroit.

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The best English periods are from the 12th to the 16th centuries. Since then the art was almost entirely lost for awhile, and more modern artists did not realize that the true and only standard of excellence is the mediaeval style of art, but proceeded on modern lines, without being able to see that the figures should be purely conventional, the entire painting adapted to the material and to the shape of the space to be filled. They endeavored to treat glass like canvas or any opaque painted surface.

There is a quite recent reaction from these ideas with the most happy results. Glass and enamels were known to the Chinese and Egyptians at least five or six thousand years B. C. Domestic glass vessels have recently been excavated in Syria dating about 2,000 B. C.

Stained glass windows were certainly used in the early era of the Roman Empire, in the time of Tiberius.

It was first made in England about A. D., 715 and has been more continuously made in that country than elsewhere.

At the time of the Norman Conquest, stained glass windows were no longer uncommon, but no complete window of the 9th or 10th century has been found, and there is nothing that can be identified with certainty of the 11th century. The majority of early Gothic glass is of the 13th century, and when early glass is spoken of by the expert that period is usually meant. The examples most sought after, and worth having for their beauty, as well as antiquity come from Switzerland.

It was in the 16th century that stained glass was mostly applied to secular purposes, and most of the coats-of-arms of any merit found in such windows are of that period.

The portrait style was much in vogue in the 17th century. It was the habit then for municipalities and private persons to present a panel when a special compliment was desired.

The illustration from the collection of Messrs. Martin van Straaten & Co. is of this style and represents a Burgomaster and his wife. The date is 1595. To show these panels to the greatest advantage

they should be set quite by themselves in the center of a window of plain glass, or but slightly tinted. In this manner full beauty can be best appreciated.

Old Chippendale Furniture.

The collection of Chippendale furniture exhibited by Partridge, Lewis & Simmons of 180 New Bond St., London, during the winter at the Plaza Hotel, and which has for some weeks past been shown at the galleries of the A. J. Crawford Company, 253 Fifth Ave., continues to be of unusual interest to collectors, as it still contains a number of rare examples of the work of the greatest of eighteenth century cabinet makers.

Two mahogany bookcases of Chinese Chippendale are shown with delicately pierced gallery tops, one of which converted into a china closet, contains a Chamberlin Worcester dessert service of fifty pieces belonging to the Countess of Warwick's collection. There are also several rare mirrors, small and large, two upright rectangular, from Duff House, being of especial beauty. The exhibit likewise contains mahogany tables from the collections of Earl Buchan and Lord Foley. A suite of Sheraton satinwood furniture decorated by Whistler; also a fine Sheraton secretaire from Lord Tweedmouth's collection and an old English inlaid mahogany cabinet of unusual design in which a large figure of an eagle surmounts the lower portion or chest of drawers. The breast of the eagle forms a sliding panel.

There are several sets of chairs and settees of great value from the homes of well-known English collectors and from royalty.

AROUND THE GALLERIES.

The exhibitions at the dealers' galleries are decreasing in number, and when those now on have run their course, will not be succeeded by others, as a rule, this season. There will be special exhibitions of selected American pictures at the Macbeth and Montross Galleries, following those of the Woman's Art Club, and of pictures by Arthur Wesley Dow, respectively, now on at these galleries. Knoedler & Co., who are to move to their new galleries, No. 556 Fifth Ave., on May 1, will not hold any further exhibitions this season, except of specially selected pictures from their stock.

Arthur Tooth & Sons, who are occupying temporarily the sixth floor of the building No. 580 Fifth Ave., on the ground floor of which they formerly had their galleries, expect to remove to their new and handsome galleries, which occupy the ground and first floors of No. 537 Fifth Ave., on May 1.

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